

MAJOR AND MINOR.

The St. Louis Glee Club has engaged Paul Mori as pianist.

Miss Agnes Gray, the violinist scored quite a success at the "Ladies Concert" given at Lindenwood Opera House on the 15th ult. The local press accorded her very high praise for her effective playing.

Frank's Compound Syrup of Spruce Gum is valuable in coughs, colds, hoarseness, bronchial affections, etc., etc., contains no opiates and its action is speedy and effectual. To be had of L. E. Frost, Seventh and Olive streets.

The Union Boat Club of New York gave its twelfth annual ball at the Metropolitan Opera House and received with enthusiasm "Southern Jollification" a plantation scene and "Alhambra," a Moorish Dance by Kunkel, played by Cappa's celebrated band.

A. P. Erker & Bro., the opticians at 617 Olive street, have the choicest line of spectacles and eye glasses in the city. Their stock of opera glasses, telescopes, microscopes, drawing instruments, artificial eyes, etc., is selected with great care and is offered at the most reasonable prices. They make a specialty of oculist's prescriptions.

Miss Helen Langdon, one of our young and rising sopranos was a pupil of Mrs. Brainard for several years, and made her first and second appearance at the Mary Institute rehearsals, before a large and appreciative audience. She received much praise for her "sweet flexible voice, clear enunciation and beautiful bird-like thrill." Miss Langdon gave much promise or the future, and is now, we understand, on our list of local eachers. We wish her every success.

Eugenia Williamson, B. E., the favorite elocutionist assisted by some of her advanced pupils in elocution, Delsarte and physical culture, gave her Troiseme Soiree at Pickwick Theatre on the 16th ult. A select audience sat enraptured during the exercises and testified to its delight in frequent applause. Miss Williamson renewed her triumphs and was especially happy in Bird tones of which she has made a special study. The work of her pupils was charming throughout and proved Miss Williamson's standard to be of a very high order.

A very successful musicale was given by Miss Nellie Paulding and her pupils at her residence, 3032 Easton avenue, Friday eve., February 5. Quite a lengthy programme was rendered. Little Miss Susie Doerr played several numbers in excellent time and very musically. Miss Jennie Osborn showed a well developed technique. Miss Kittie Peckham interpreted Sonate, Op. 14, No. 2, Beethoven, very satisfactorily. Miss Paulding contributed four numbers by Raff, Moszkowski, Liszt and Godard. Mr. Chas. W. Brainard, the promising young tenor, and Mr. William Martin in a recitation contributed to the success of the evening.

W. T. Bobbitt, of 822 Olive street, Western representative of the World Renowned Decker & Son Piano, is well pleased with his last year's success with this famous piano. Messrs. Decker & Son must also be highly pleased with the way their piano is pushed in St. Louis. And as a token of their appreciation of Mr. Bobbitt's work have just presented Mr. Bobbitt with one of the handsomest Decker & Son Pianos that ever came to St. Louis. This famous piano is a great favorite in St. Louis and for brilliance of tone and durability has no equal. Mr. Bobbitt is justly proud of having one of the handsomest as well as the finest piano in Missouri. Mrs. Bobbitt declares that no money could buy her piano unless it could be duplicated with one of the same kind.

M. A. GILSINN.

Michael Angelo Gilsinn, one of the prominent musicians and teachers of St. Louis, is a native of the land that gave to musical art, John Field, Geo. A. Osborne, Balfe, Wallace, and a number of musical geniuses of distinction.

Prof. Gilsinn was born in Ireland in 1842, and has resided in St. Louis since 1860. Over twenty years ago, Mr. Gilsinn took charge of the music in St. Francis Church as organist and choir-master, the reputation of whose rendition of the grand masses of the old masters is well known throughout the country.

As a composer, Mr. Gilsinn has done a great deal of good work. Among his compositions may be mentioned two Operetta's viz.: "Dorothea, the Roman Martyr," and the "Three

"Pacini's *Missa Solemnis*;" "Cimarosa's *Messe Militaire*" and other important works which are very popular and sung in all the principal churches in the United States and Canada as well as by the prominent choirs of Great Britain and Australia.

On the occasion of the Golden Jubilee of Archbishop Kenrick last fall he organized and drilled the grand chorus of 5000 children voices in the Exposition Hall. Mr. Gilsinn is a very pleasant and popular gentleman, and well noted for his ready wit and humor.

MELODY IN PIANO PLAYING.

The treatment of the melody in piano playing is especially brought out in the modern school, and has now quite another significance throughout than in the olden time; in the latter the pianoforte appears, when a melody is played, more in its own instrumental character; in the modern school it has more the character of the human voice.—*Kullak*.

COUNTERPOINT.—BEETHOVEN'S IDEA.

I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is no high treason and that the *judices doctissimi*, if ever I meet them in the Elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing and are not far fetched or difficult to hit cannot be faulty. These severe laws are only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling. Too great caution is much the same as timidity.—*Ludwig von Beethoven*.

TOUCH DISCRIMINATION.

Discrimination of touch is the intellectual, the internal part of technique; finger velocity only the mechanical, the external portion. Unfortunately, the majority of people are more influenced by external appearances than by internal worth. And so it is that we have a crowd of pianoforte players, for whom technique is the chief ambition; and a large number of amateurs who consider it more desirable to play runs and passages very fast and loudly, than to play them clearly and in moderate tempo, according to the players capacity, who imagine that to play a long difficult composition imperfectly will advance them more in the estimation of their neighbors, than to play a small piece in a finished manner. Such people, although capable of running helter-skelter over a great deal of difficult ground, will have to a certainty a defective touch; it will be mechanically rough and uneven, and intellectually non-discriminating.—*Christiani*.

MUSIC NOT EFFEMINATE.

Music has been regarded by many people in this country until very recent years, as an effeminate art. It may fairly be said that a young American who devoted himself to music has been commonly looked down upon with a pitying or contemptuous shrug of the shoulders by men of affairs. A well-educated man is expected to know something about poetry, pictures, sculpture, architecture—at least to have developed good taste in those directions; but he may be as ignorant of music as an Eskimo is of engineering, and may yet confess his ignorance with a smile. He may even have the mistaken notion that his ignorance is somehow a sign of his intellectual strength.



Crown's" (in MSS.), composed for, and produced by the pupils of St. Joseph's Academy, Carondelet (South St. Louis); A Meditation for Piano, "The Monk and the Bird;" "May Morning" symphony cantata; "Veni Adoremus," Christmas canticle for three choirs, also a number of songs and instrumental pieces, as "Gladiators" March, Triumphal "Golden Jubilee March," composed for the Golden Jubilee of Most Rev. Peter Richard Kenrick, Archbishop of St. Louis.

He is also the reviser and compiler of the following works for the Catholic Church, viz.: Grand Italian Mass and Vespers;

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Another youthful pianist has recently made his debut with sensational success in Viennese concert-rooms. His name is Raoul Koczański, he is seven years of age, and his repertoire includes Bach, Schumann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

Carl Streitmann, who is singing at the Garden Theatre, N.Y., with Lillian Russell, is a firm believer in physical exercise and in rest of the vocal organs. He will not speak on those days when he is needed for a special performance or when he is to appear at a first representation, and advises every one to write their requests for several hours prior to public appearance.

Beuter.—Prof. Albert Beuter, the well-known musician, died at Bloomington, Ill., last month.

Paderewski received one thousand dollars per recital at private residences in Boston and New York.

According to the *Hamburger Correspondent* Dr. Hans Von Bülow will resign his conductorship of the Berlin Philharmonic Concerts at the end of the present season, and will probably be succeeded by Dr. Hans Richter, with whom negotiations are already in progress.

Paderewski has a wonderful memory, performing the longest compositions without notes. He practices from six to eight hours out of the twenty-four, and frequently at night. To use his own language, "I wish to be so free with my fingers that they will go where they ought to without thought, so that I can devote my entire mind to the interpretation of the composer's idea." Aside from music he is very scholarly.

An interesting musical service was given at St. John's Episcopal Church, on the 14th ult. under the direction of Paul Mori, the organist. The choir and different soloists sang very well.

Richard Wagner's son, Siegfried, is at present in London and the recipient of numberless attentions from musicians. He is a clever musician, and his training has been to enable him to take the place of his mother as director of affairs connected with the productions of Wagner's operas.

On the 29th ult., Mr. E. R. Kroeger gave a piano recital at the Forest Park University. The following was the programme: Prelude and Fugue D minor, Bach; Harmonious Blacksmith, Haendel, Variations in A flat, Beethoven; Noylette in F, Schumann; Berceuse, Scherzo in C sharp minor, Chopin; Hunting Song, Armstrong; Arabesque, Kroeger; Last Hope, Gottschalk; Nocturne in A flat, Liszt; Fire Charm Music, Wagner-Brassin.

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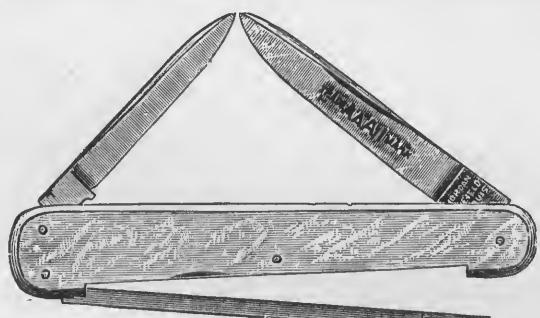


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HICHE'S CO. ST. L.

MARCH, 1892.

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MARCH, 1892.

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HE invite all who are looking for the best musical paper, to subscribe to Kunkel's Musical Review, the only musical paper in the world, giving such a splendid contents of music every month.

The latest addition to Kunkel Brothers' Catalogue is a set of Five Spanish Dances by Moszkowski, viz: I. Madrid, price 25 cents; II. Seville, price 50 cents; III. Barcelona, price 60 cents; IV. Valencia, price 25 cents; V. Malaga, price 50 cents. They are among the best of Moszkowski's works and are published also as duets. They may be had complete in one book.

CHORAL SYMPHONY SOCIETY.

A miscellaneous programme, including Beethoven's "Leono e Overture, No. 3," and "Intermezzo" from "Cavalleria Rusticana," was presented at the concert of the Choral Symphony which took place on the 8th inst. at Music Hall. The chorus rendered "Ave Maria" by Arcadelt, without accompaniment and the cantata, "Song of Victory" by Ferdinand Hiller, with orchestra. Miss Anita Muldoon of Louisville, was the soloist in the cantata. Wm. G. Porteons rendered "Pogner's Address" from Wagner's "Meistersinger." The work of the director and soloists was admirable and well appreciated.

Mr. Otten has been fortunate in securing for his symphony orchestra the services of Mr. Jacques Wauters, first oboe, and Mr. August Lelièvre, first horn player. Both gentlemen won the 1st prize on their respective instruments at the Brussels Royal Conservatory. They are excellent general musicians, Mr. Lelièvre being a first-class cellist as well. Their location here will be a great advantage to students of their instruments.

CONCERTS.

The concerts given by the Grunfeld Brothers at Entertainment Hall were well received, and made a marked impression on the audiences. They are both finished artists. Alfred, the pianist has an admirable technique, and his interpretations are gratifying in every respect. Heinrich, the cellist, played with splendid finish and artistic taste.

Xaver Scharwenka's Concerts were a source of delight to the critical audiences in attendance. His playing was thoroughly artistic; his technique is faultless and his work clear and refined.

THE ARTIST'S TASK.

To comprehend art not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together; to develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and what they can do; to rule public opinion by the noble ascendancy of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly allied to the good,—that is the task which the artist has set before him.—Liszt.

MRS. LEONA STEINMEYER-ROCKEL.

The portrait presented on this page is that of the well known singer, Mrs. Lena Steinmeyer-Rockel.

Mrs. Steinmeyer-Rockel is a St. Louisan by birth, and when scarcely in her teens had gained quite a local reputation for the strength and remarkable range of her voice. Her first vocal lessons were taken at the age of eight years, after which she was sent to the Beethoven Conservatory. From there she went to Frankfort on the Main, Germany, where she took a three years course, spending a year and a half at the Hoch Conservatory, and a year and a half under the celebrated Mine Bauman, from whom she took daily lessons. While there, she appeared in Grand Opera in the roles of Elizabeth in "Tannhäuser," Agatha in "Der Freischütz" and Marguerite in "Faust," meeting with decided success. She sang also for Anton Seidel after which she was engaged by the late Dr. Damrosch for his concerts in New York. She was with the Thompson Opera Company during the season of 1885-86, and scored a series of successes.



Mrs. Steinmeyer-Rockel was well on the way to occupying a very prominent place in the musical world when her mother, who pined at her absence, induced her to come to St. Louis. Here, she has signalized herself by repeated successes in concert work. Her appearances at the Exposition provoked great enthusiasm. She has a soprano voice of good range, pure and sympathetic in quality and admirably fitted for operatic work. Her interpretations are thoughtful and artistic.

Mrs. Steinmeyer-Rockel intends to return to Europe at no great distant day to accept an engagement, having received repeated and flattering offers, and is now preparing her repertory which at present includes thirty-six operas. Mrs. Steinmeyer-Rockel has a charming presence, and a host of friends who hope to see her wishes realized.

FROM RUBINSTEIN'S NEW BOOK.

(Music and Its Masters.)

Rubinstein writing of Mendelssohn says: "I consider his work as the Swan Songs of classicity. He sheds no tears, there are no storms of soul, no bitterness—but he stands high in my estimation because from an over-flowing source he created lovely and perfect things, and because he saved instrumental music from going down."

Of Wagner, he has this to say: "he (Wagner) speaks of a collective art, *Gesamtkunst*, the union of all the arts for the opera; I find that in this way justice is done to no one of the arts. He recommends the *Saga* (the supernatural) as the material for opera texts; in my opinion the *Saga* is a cold, artistic utterance—it may supply an interesting and a poetical spectacular play, but never a drama, for we mortals have no sympathy with supernatural beings. To use the *leit-motif* for certain personages or things is a proceeding so naive that it leads to the ridiculous rather than asserts a right to serious consideration. The exclusion from an opera of the arias and ensembles is psychologically incorrect; the aria in the opera is the same thing as the monologue in the drama. The mood of a person before or after certain occurrences, or the ensemble of mood of several per-

sons—how can they be excluded? A love duet without a moment of common ensoulment (singing together)—how can it be true? The orchestra in his opera is too much of a good thing, it lessens the interest for the vocal part and although, according to his intentions, it expresses what goes on in the hearts of the acting personages—since they themselves do not utter what goes on within them—still this important role is an evil, for it makes singing on the stage almost unnecessary; one is often tempted to stop the orchestra in order to listen to the singers. Probably no opera has a more interesting orchestral setting than "Fidès," but such a need is never felt here. The use of vapor in hiding the change of scene is absolutely undurable. "The invisible orchestra is a hyperdeal pretence, not tenable in his operas, nor in any others." Continuing he says: "If Wagner had written his operas and had brought them out without expressing himself about them in his writings, the public would praise and blame them, learn to love them or not, as happens to other music—but this declaration of exclusive salvation awakens opposition and protest. True it is that he has written that which deserves consideration ("Loheugrin," "Meistersinger," and the "Faust" overture are my favorites among his works), but the carrying out of principles, the predominance of reflection and the pretentious element in his music spoil the most of it for me. All the persons in his operas stride about on buskins (mnisical), always declaiming, never speaking, always pathetic, never dramatic, always as gods or half gods, never as men, as simple human beings. Variety of musical characteristic is therefore wholly lacking—neither a Zerlina nor a Leonora are possible with Wagner. Never does his melody, his musical thought portray the person; the *leit-motif* portrays only the externality, not the internality. His orchestra is truly new and imposing, but not infrequently monotonous, lacking economy and variety of shading, because Wagner, from the beginning to the end of a work, paints musically with all the colors at his command. Every art has its own reasons for being, its special demands, its limitations, and so too every species in an art. To make of an opera something more than opera may be very interesting, but it destroys the opera itself."

About Liszt, Rubinstein writes: "Demon of music, I would call him. Scorching in his power, intoxicating in his phantastic, ravishing in charm, accepting and assimilating all forms, knowing and doing everything, but—in all things, false, untrue, rebellious, a comedian, and carrying within himself the principle of evil. His virtuoso-period was his day of glory. Words are too poor to describe his piano playing; incomparable in every respect, the culmination of all that the piano is able to produce. His composer-period: from 1853 on, that is a mournful thing. Program-music carried to the last point, everlasting gesticulations; in his church compositions, before the public; everywhere and everything, posture taking, posing." Rubinstein sees the virtuosity of composition in Berlioz, Wagner and Liszt. In the sense of specific musical creation he can not see the composer in any one of them. All three lack ingenuousness; their influence on contemporary composers is great but bashful. So for Rubinstein the end of music came with the end of Schumann and Chopin. "Fluis musicas," he cries sadly, "I am wholly in earnest," he says. "I speak in relation to musical creation, the melody, the thought. They write interesting things to-day, to be sure; perhaps things of worth, but not the beautiful, the great, the profound, the lofty. Proof of this is the growth of coloring at the expense of the drawing, of technique, at the expense of the thought, of the frame at the cost of the picture."

THOMAS CONCERTS.

The management of the St. Louis Exposition and Music Hall Association announce the next Thomas Concerts, which will take place in the Grand Music Hall, on the evenings of the 14th and 15th insts., when the following magnificent programmes will be rendered:

MONDAY EVENING, THE 14th.

Soloist, MME. JULIA RIVE-KING.	Rubinstein
Bal Costume, Second Suite.....	Rubinstein
Polonaise et Polonaise.....	Scigneur et Dame (de la cour)
Cossaque et Petit Russie.....	Henri III.)
Pasha et Almec.....	Danses (Valse, Polka et Galop.)
Fantaisie de Concert.....	Tschaiikowsky
MME. RIVE-KING.	

Vorspiel—Lohengrin, {	Wagner
Ride of the Valkyries.....	(Intermission.)

Symphonic Poem—Le Rouet d'Omphale.....	Saint-Saëns
Theme and Variations, Op. 18.....	Beethoven

STRING ORCHESTRA.	
Scherzo—Roma.....	Bizet

Damnation of Faust.....	Berlioz
Invocation.....	Dance of the Sylphs.

Minnet of the Will-o'-the-Wisp.....	March Rackoczy.
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TUESDAY EVENING, MARCH 15th.

Soloist, MME. JULIA RIVE-KING.	
Overture—Academic Festival.....	Brahms
Adagio—Prometheus.....	Beethoven
VIOLIN OBLIGATO BY MR. B. STEINDEL.	
Wedding March and Variations, {	Op. 26
Serenade.....	Goldmark

'Tristan and Isolde, {	Wagner
Vorspiel and Isolde's Liebestod, {	(Intermission.)
Rhapsodie d'Auvergne, Op. 73.....	Saint-Saëns

Suite Mozartiana.....	Tschaiikowsky
Gigue, Minuet, Pregihera, Theme and Variations.	
VIOLIN OBLIGATO, MR. MAX BENDIX.	

CLARINET OBLIGATO, MR. JOSEPH SCHREURS.	
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Slavonic Dances.....	Dvorak
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Science lost a brilliant light by the death, on the 3d ult. of Sir Morell Mackenzie, the great throat specialist, whose skill led Frederick to the German throne, even though he did not occupy it for more than three brief months, and aroused the stormiest political and scientific controversy of our times.

Mr. John Towers, of Indianapolis, the celebrated vocal teacher and lecturer, recently lectured on the subject of the "Five Musical Giants," in which he spoke of the lives and works of Bach, Handel, Haydn, Mozart and Beethoven. His audience was a large one, and evinced the profoundest interest throughout the lecture. There is no doubt, that as a lecturer on musical topics, Mr. Towers has no superior in this country. He knows what to say and he comes directly to the point. Occasional witty anecdotes were interspersed throughout his remarks, thus relieving the detailed criticisms and biographical accounts from monotony, and Miss Adelaide Kalkmann and Mr. E. R. Kroeger gave selections from the masters who were the subject of the lecture.

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GERMANS' TRIUMPHAL MARCH.

Jacob Kunkel.

Octaves marked thus (*) can be played an octave higher.

Deciso e Marziale.

$\text{♩} = 100$.

1

cres.

p subito.

cres.

8

cres.

f

ff

8

sempre ff

ff

120-11

ben rhythm.

120 - 11

6 Var. simplified.

7

Treble clef, Bass clef, Key signature of one flat, 120-11.

Treble clef, Key signature of one sharp.

Bass clef, Key signature of one flat.

Ped., * Ped., * Ped., * Ped., * Ped., * Ped., *

Treble clef, Bass clef, Key signature of one flat, 120-11.

Treble clef, Key signature of one sharp.

Bass clef, Key signature of one flat.

Ped., * Ped., * Ped., * Ped., * Ped., * Ped., *

Treble clef, Bass clef, Key signature of one flat, 120-11.

Treble clef, Key signature of one sharp.

Bass clef, Key signature of one flat.

Ped., Ped., * Ped., * Ped., * Ped., *

rapido.

8

Musical score page 8, measures 1-4. Treble and bass staves. Dynamics: *mf*, *p*, *f*. Pedal indications: *Ped.*, asterisks (*). Measure 1: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 2: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 3: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 4: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Musical score page 8, measures 5-8. Treble and bass staves. Dynamics: *p*, *f*, *p*. Pedal indications: *Ped.*, asterisks (*). Measure 5: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 6: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 7: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 8: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Musical score page 8, measures 9-12. Treble and bass staves. Dynamics: *p*, *f*, *p*. Pedal indications: *Ped.*, asterisks (*). Measure 9: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 10: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 11: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 12: Treble staff has eighth-note chords; bass staff has eighth-note chords.

Musical score page 8, measures 13-16. Treble and bass staves. Dynamics: *p*, *rit.*, *ard.* Pedal indications: *Ped.*, asterisks (*). Measure 13: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 14: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 15: Treble staff has eighth-note chords; bass staff has eighth-note chords. Measure 16: Treble staff has eighth-note chords; bass staff has eighth-note chords.

mf Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *
Brilliant.
a tempo.
 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

 Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

 9
 2313
 120-11

Piano sheet music with three staves. The top two staves are in common time (indicated by a 'C') and the bottom staff is in 2/4 time (indicated by a '2/4'). The key signature is one flat. The music consists of six measures per staff. Pedaling instructions ('Ped.') are placed under the bass notes of each measure. Asterisks (*) are placed above certain notes. Measure numbers 1 through 12 are indicated above the first staff.

rapido.

120 - 11

p. subito.

cres.

f

cres.

f

ff

*** *Ped.* ***

sem pre ff

ff rf

ff

*** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

p

ff

p

f rf

*** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* *** *Ped.* ***

p subito.

8

cres.

f

ff

8

sempref

8

mf

ff

120 - 11

8

13

Martellato.

5

8

MENUET.

Allegretto. $\text{♩} = 138.$



J.J. Paderewski Op. 14. N° 1.

non legato.

Execution

1152-4
Copyright Kunkel Bros. 1889.

Execution

This piece is one of fourteen that appeared in Kunkel's Musical Review for June 1889.

8

rapidamente.

a tempo.

con forza la melodia.

cres-

cen-

rallentando.

(c) *trill. with E flat*

(d) *trill. with E sharp*

Execution. *trill. with E flat*

Execution. *trill. with E sharp*

1152-4

a tempo.

*Ped. **

Con moto. *cres.*

f

a tempo. *f*

The image shows a page of sheet music for piano, featuring five staves of musical notation. The top staff is in 3/4 time with a key signature of one sharp. It includes several measures with dynamic markings like 'f' and 'Ped.' followed by an asterisk. The second staff begins with 'CODA. Vivo.' and contains six measures of rapid sixteenth-note patterns. The third staff continues the sixteenth-note patterns with a dynamic 'p' and a bass line. The fourth staff shows a transition with a treble clef, a dynamic 'accel.', and a bass line. The fifth staff concludes with a dynamic 'f' and a bass line. The bottom staff starts with a treble clef and a dynamic 'or 1'. It features eighth-note patterns with fingerings like '1 3' and '4 3'. The page is numbered '1152 - 4' at the bottom center.

SEVILLE.

SPANISH DANCE.

SPANISCHER TANZ.

Edited by Kullak.

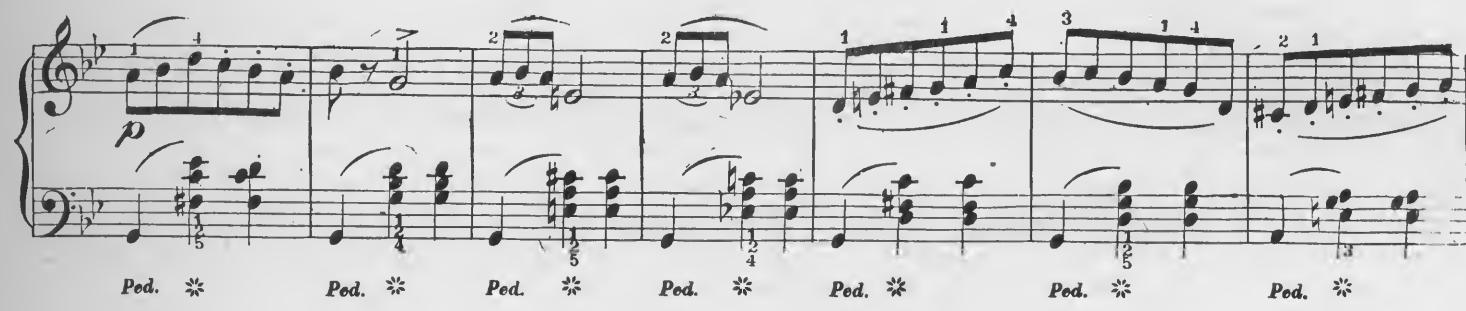
Moritz Moszkowski Op. 12. No. 2

Moderato. $\text{♩} = 132$.

Con sentimento.

Musical score for "Seville" by Moritz Moszkowski, Op. 12, No. 2. The score is for piano and consists of five staves of music, divided into two systems. The first system starts in common time with a key signature of one flat. The second system starts in common time with a key signature of one sharp. The music features various dynamic markings like "Ped." and "Ped. *", and performance instructions like "Con sentimento". The score includes fingerings above the notes and rests.

4



The sheet music consists of five staves of musical notation for piano, arranged in two systems. The first system starts with a treble clef and a key signature of one sharp (F#). The second system starts with a bass clef and a key signature of one sharp (F#). The music includes dynamic markings such as *con fuoco.*, *Ped.*, and asterisks (*). Fingerings are indicated above the notes, such as 1, 2, 3, 4, 5, and 6. The notation features various note values including eighth and sixteenth notes, and rests. The music is divided into measures by vertical bar lines.

Piano sheet music for measures 1 through 8. The music is in common time and consists of two staves. The treble staff has a key signature of one flat. The bass staff has a key signature of one sharp. Measure 1 starts with a dynamic of p . Measures 2 through 8 each begin with a dynamic of pp . The right hand part includes fingerings such as 5, 2, 2, 1, 1, 4, 3, 1, 4, 2, 1, 3, 3, 1, 3.

Piano sheet music for measures 9 through 16. The dynamics remain pp for each measure. The right hand part includes fingerings such as 4, 3, 1, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 1, 3, 3, 4, 3.

Piano sheet music for measures 17 through 24. The dynamics remain pp . The right hand part includes fingerings such as 3, 2, 4, 3, 2, 1, 3, 5, 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 1, 3, 3, 4, 3.

Piano sheet music for measures 25 through 32. The dynamics change to rf (rallentando) and $cres. rf$ (crescendo, rallentando). The right hand part includes fingerings such as 2, 4, 3, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 3, 2, 1, 2, 4, 1, 3, 3, 4, 3.

Piano sheet music for measures 33 through 40. The dynamics return to p . Measures 33 through 37 begin with pp , while measures 38 and 39 begin with p . The right hand part includes fingerings such as 4, 3, 2, 1, 2, 4, 3, 1, 4, 2, 1, 3, 3, 1, 3.

Piano sheet music for measures 41 through 48. The dynamics include $cres.$ (crescendo) and f (fortissimo). Measures 41 through 45 begin with pp , while measures 46 and 47 begin with p . The right hand part includes fingerings such as 4, 3, 2, 1, 2, 4, 3, 1, 4, 2, 1, 3, 3, 1, 3.

VALSE MIGNONNE.

Louis Conrath.

Allegretto. $d = 80$

ad lib. *rit.* *ard.* *a tempo.*

Secondo.

1892-10

VALSE MIGNONNE.

Allegretto. $d = 80$

ad lib.

Primo.

Louis Conrath.

The sheet music consists of five staves of piano music. The first four staves are for the right hand (Primo) and the fifth staff is for the left hand (Ped.). The key signature is three flats, and the time signature is common time (indicated by a '4'). The tempo is Allegretto, with a tempo of 80 indicated. The music includes various dynamics such as *p*, *cres.*, *rit.*, *ard.*, *a tempo.*, *mf*, and *Ped.*. The notation features sixteenth-note patterns and occasional eighth-note chords. The piece concludes with a final dynamic of *cres.* followed by a repeat sign and a return to the beginning.

Secondo.

The musical score consists of six staves of double bass notation. The first five staves are in common time, while the last staff begins in common time and ends in 2/4 time. The key signature is consistently three flats. The notation includes eighth and sixteenth notes, rests, and various rests. Dynamic markings such as *p* (piano) and *f* (forte) are present. Pedal points are marked with asterisks (*). The score concludes with the date "1892-10" centered at the bottom.

Primo.

5



8-----

Sheet music for piano, Primo part, measures 16-20. The right hand's sixteenth-note patterns continue, and the left hand's sustained notes provide harmonic foundation. Pedal instructions "Ped." and asterisks are placed below the staves.

8-----

Sheet music for piano, Primo part, measures 21-25. The right hand's sixteenth-note patterns continue, and the left hand's sustained notes provide harmonic foundation. Pedal instructions "Ped." and asterisks are placed below the staves.

8-----

Sheet music for piano, Primo part, measures 26-30. The right hand's sixteenth-note patterns continue, and the left hand's sustained notes provide harmonic foundation. Pedal instructions "Ped." and asterisks are placed below the staves.

Secondo.

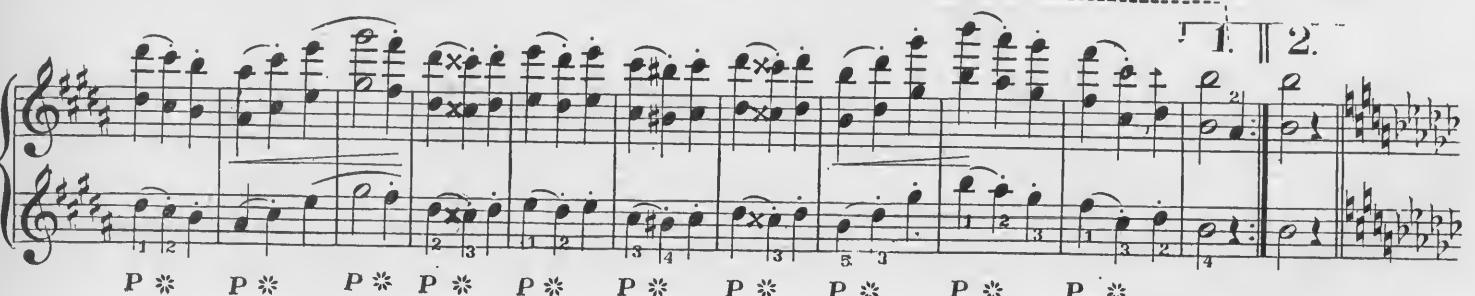
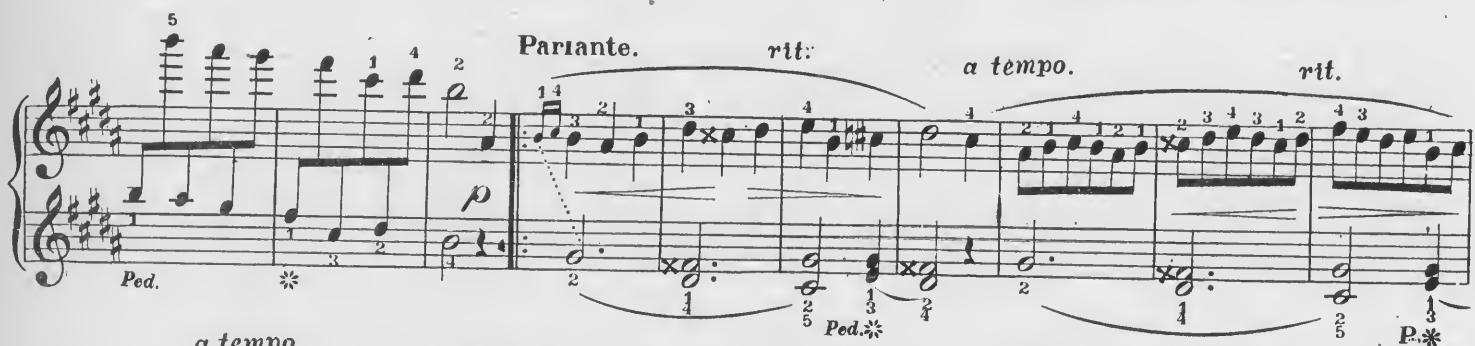
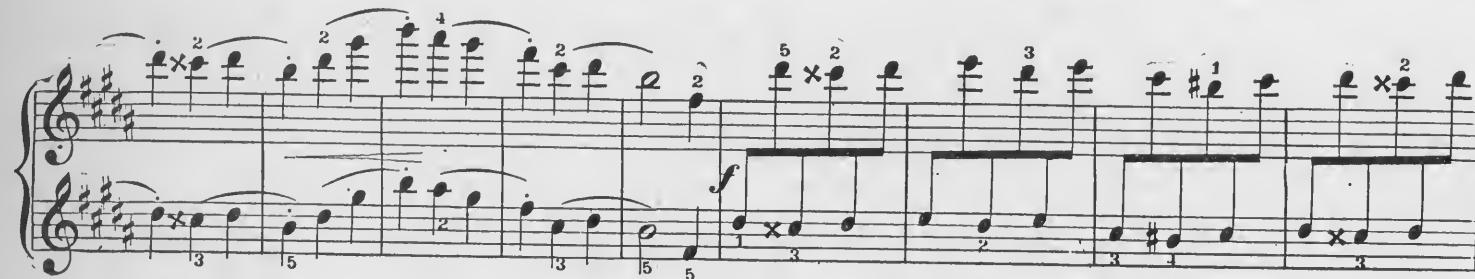
6 Giocoso,

The image shows a page of musical notation for a double bass. It consists of six staves of music, each with a bass clef and a key signature of one sharp. The notation includes various rhythmic patterns, dynamic markings like 'Ped.', 'ff', and 'rit.', and performance instructions such as 'a tempo.' and 'semper cres.'. The page is numbered 1392 at the bottom.

Giocoso.

Primo.

7



Secondo.

ad lib. *rit.* *ard.* *a tempo.* $\frac{2}{3}$

 The sheet music consists of eight staves of piano music. The first staff shows a bass clef, a key signature of four flats, and dynamic markings *p* and *f*. The second staff begins with a bass clef and a key signature of three flats. The third staff begins with a bass clef and a key signature of one flat. The fourth staff begins with a bass clef and a key signature of one flat. The fifth staff begins with a bass clef and a key signature of one flat. The sixth staff begins with a bass clef and a key signature of one flat. The seventh staff begins with a bass clef and a key signature of one flat. The eighth staff begins with a bass clef and a key signature of one flat. Various musical instructions are placed above the staves, including *ad lib.*, *rit.*, *ard.*, *a tempo.*, *cres.*, *f*, *mf*, and *Ped.* with asterisks indicating specific notes or measures where the pedal should be used.

Primo.

ad lib.

rit.

ard

...ard. a tempo.



Secondo.

1392 - 10

Primo.

11

This page contains six staves of musical notation for piano, spanning from measure 8 to the end of the page. The music is in common time and consists of two systems. The first system ends with a repeat sign and begins with a dynamic of *f*. The second system begins with a dynamic of *cres.*. The notation includes various dynamics such as *p*, *f animato.*, *ff*, and *Presto*. Fingerings are indicated above the notes, and踏板 (Ped.) markings are placed below the notes. The page is dated 1892-10 at the bottom center.

1892-10

MADRID.

SPANISH DANCE. ~~~~~ SPANISCHER TANZ.

Edited by Kullak.

Allegro brioso $\text{d} = 69$.

Moritz Moszkowski Op. 12. N° 1.

Secondo.

MADRID.

SPANISH DANCE ~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No. 1.

Allegro brioso $\text{♩} = 69.$

Primo.

The sheet music consists of five staves of musical notation for two hands. The first two staves are for the right hand, and the next three are for the left hand. The music is in common time, with a key signature of one sharp. The tempo is Allegro brioso ($\text{♩} = 69$). The piece is divided into sections labeled "Primo." and "2.". Various dynamics are indicated, including *f*, *mf*, and *rff*. Pedaling instructions like "Ped. *" appear at several points. Fingerings are marked above the notes, such as 1, 2, 3, 4, 5. The music features complex sixteenth-note patterns and some eighth-note chords.

4

Secondo.

f *mf* *f* *mf*

Ped. * *Ped.* *

Fine.

f *mf* *f* *rif rif*

Ped. * *Ped.* *

p

4 2 1 2 1 4

marcato.

f

Ped. * *Ped.* * *Ped.* * *Ped.* 2 1

mf

$\frac{4}{2} \frac{4}{2}$ $\frac{4}{2} \frac{5}{2}$ $\frac{2}{1} \frac{5}{2}$ $\frac{1}{2} \frac{5}{2}$ $\frac{5}{2} \frac{5}{2}$ $\frac{2}{1} \frac{5}{2}$

marcato.

f

Ped. * *Ped.* * *Ped.* * *Ped.* 2 1

Primo.

5

Musical score for the Primo section, measures 5-6. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 5 starts with a dynamic *f*. The right hand plays eighth-note patterns with fingerings 4, 3, 5, 3, 3, 2, 3, 4, 1, 4, 3, 5, 3, 3, 2, 1, 2. The left hand provides harmonic support. Measure 6 begins with a dynamic *mf*. The right hand continues its eighth-note patterns. Measure 7 starts with a dynamic *f*. The right hand plays eighth-note patterns with fingerings 3, 2, 3, 4, 2, 3, 1, 2, 3, 4, 2, 3, 1, 2. The left hand provides harmonic support. Measure 8 ends with a dynamic *p*. The right hand plays eighth-note patterns with fingerings 1, 2, 3, 4, 2, 3, 1, 2. The left hand provides harmonic support. The section concludes with a "Fine" at the end of measure 8.

Giocoso.

Musical score for the Giocoso section, measures 1-2. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 1 starts with a dynamic *f*. The right hand plays eighth-note patterns with fingerings 4, 3, 4, 2, 2, 2, 4, 3, 4, 2, 1. The left hand provides harmonic support. Measure 2 starts with a dynamic *mf*. The right hand continues its eighth-note patterns. The section concludes with a "Fine" at the end of measure 2.

Musical score for the Giocoso section, measures 3-4. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 3 starts with a dynamic *f*. The right hand plays eighth-note patterns with fingerings 4, 3, 4, 2, 2, 2, 4, 3, 4, 2, 1. The left hand provides harmonic support. Measure 4 starts with a dynamic *mf*. The right hand continues its eighth-note patterns. The section concludes with a "Fine" at the end of measure 4.

Musical score for the Giocoso section, measures 5-6. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 5 starts with a dynamic *f*. The right hand plays eighth-note patterns with fingerings 4, 3, 4, 2, 2, 2, 4, 3, 4, 2, 1. The left hand provides harmonic support. Measure 6 starts with a dynamic *mf*. The right hand continues its eighth-note patterns. The section concludes with a "Fine" at the end of measure 6.

MY LADY FAIR.

Words by William H. Gardner.

(LIEBCHEN HOLD.)

Music by Herman Epstein.

Allegretto. $\text{♩} = 60$

Webt mir grün be - laubt Kranz für

The musical score consists of four staves of music. The top staff is for the piano, showing bass and treble clef staves with various dynamics and fingerings. The vocal part begins on the second staff with a treble clef, in 6/8 time, and an allegretto tempo. The lyrics are written below the notes. The piano part continues on the third staff, and the vocal part returns on the fourth staff. The music concludes with a final piano cadence on the fifth staff.

Lyrics:

Weave a gar - land fair For my
Lieb chens Haupt, Glo - cken - blu - men reich Ih - ren
la - - - - dy's hair Blue bells for her eyes, In whose
Au - - - - gen gleich Drinnen un - - - - genannt Lie - bes - glut ge - bannt, ge -
depths there lie, Stores of love un - told, Stores of love, of love un -
bannt, Süss und treu und hold Selt' ner noch denn Gold.....
told, Rar - er far than gold, Rar - er far than gold.....

Piano Pedal Instructions:

Ped. 140 4 - 3 Ped. *

Ro - sen webt hin - ein, hinein, Mun - des Wie - der - schetn, Füllt um sie die
 Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume
 1 2 3 4 2 3 1 2 3 4 5 1 2 3 4 5

Luft Mit dem süß'sten Duft; Fü - get Ro - sen fein
 rare On the frag - rant air So then ros - es place.....
 2 3 4 5 2 1 1 3 2 3 4 5 1 2 3 4 5

In den Kranz hin - ein, Fü - get Ro - sen fein In den Kranz hin -
 To the gar - land grace So then ros - es place To the gar - land
 2 3 4 5 2 1 2 3 4 5 1 2 3 4 5

ein Lil -jen
 grace Lillies
 Ped. * 1404 - 3 Ped. * Ped. *

Lil - jen bie - tet ihr Zeizchen sein sie mir von dem

lil - lies for..... her heart Spotless count - - er - part of..... a

Lie - bes - band, Das uns Beid' - - um - wänd, Das uns
love..... di - vine Wo - ven in - - to mine wo - ven

Beid' - - um - wänd, Ei - ner Lieb' der Höh' ent - stammt, Die..... uns
in - - - - to mine Of..... a love, a heav'n - ly love, Sent to

süss hat ent - flammt. Die..... uns süss hat ent - flammt.
me from a - bove Sent to me from a - bove.

Ped. * Ped. * Ped. * Ped. * Ped. * Ped.

Allegro molto $\text{d} = 108$ ($\text{d} = 132$ to 152)

(A)

p sempre leggieramente.

cres.

dim.

8.

5

8.

5 2

3

8.

1

3

5

8.

5 1

3

8.

3 4

2 1

(A) The chief end in view is a careful connection of the successive tones, (a smooth and even legato). Be careful to strike the keys exactly in the centre, and raise each finger at the same time that the next touches its key.

24

The sheet music consists of six staves of piano music. Staff 1 (treble clef) starts with dynamic *f*, finger 5, and includes a section labeled (B). Staff 2 (bass clef) starts with dynamic *p*, finger 5. Staff 3 (treble clef) starts with dynamic *p*, finger 4. Staff 4 (bass clef) starts with dynamic *f*, finger 5. Staff 5 (treble clef) starts with dynamic *cres.*, finger 5. Staff 6 (bass clef) starts with dynamic *p*, finger 5. The music features various dynamics including *f*, *p*, *cres.*, and *dolce.*, and fingerings such as 1, 2, 3, 4, 5, and 1234. Measures are numbered 1 through 8 at the beginning of each staff.

(B) See B, Etude 2.

8-

8-

8-

8-

8-

8-

1868 - 29

Presto ♩. - 132. (♩. - 88 to 108.)

(A)

10

p

cres. *rif* *rif* *p*

2nd time $\frac{1}{4}$ $\frac{2}{2}$

(B)

cres. *rif*

ff *dim.* *p* *simill.*

(A) The different touch in both hands offers, at first, no little difficulty, and demands a separate practice for each hand, the right hand to be strictly legato, and held quietly, while the left hand plays staccato with a loose, springing wrist.

Let the fingers strike with precision and firmness, and be careful that the fourth and fifth fingers show no weakness, but play with the same freedom of touch as is demanded of the first, second and third fingers.

(B) These quite difficult changes of position must by no means disturb the tranquility of the hand nor interrupt the even succession of tones. The position of the fingers here is over the black keys to facilitate the striking of the intervening white keys.

(C) Play this passage in thirds, pliantly and staccato, striking both notes with a yielding wrist and precisely together.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The key signature is A major (no sharps or flats). The time signature is common time. Fingerings are indicated above the notes: in the first measure, fingers 5, 4, 5, 4, 5 are used; in the second measure, fingers 5, 5, 5 are used; in the third measure, fingers 5, 4, 5, 1, 5 are used; and in the fourth measure, fingers 2, 4, 1, 1, 5 are used. A crescendo dynamic (cres.) is marked at the end of the fourth measure.

(A) Equal touch and tone in the simultaneous playing of both hands, and the development of the weaker fingers (the 4th and 5th) are the objects of this study. Practice each hand alone and overcome its special difficulties before taking up both hands together.

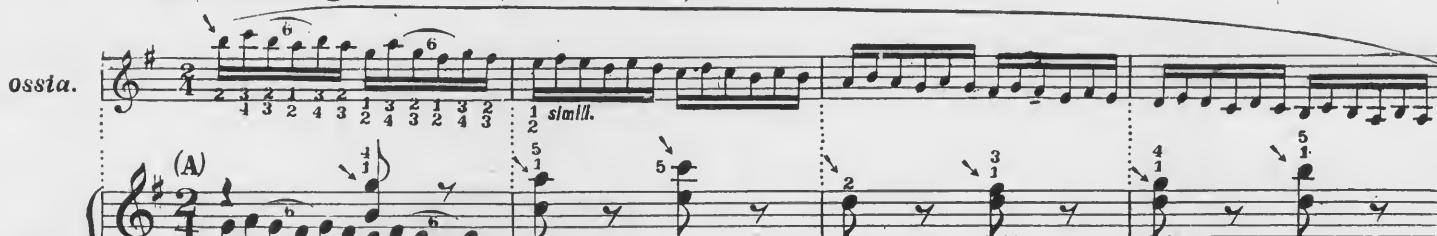
(B) The extension of the hands must not interfere with their even action. No matter how fast the time be taken a quiet position of the hand must always be maintained.

(C)

(C) Wherever double fingering is indicated in this study, the upper one is intended only for large hands, which may practice it to advantage. Smaller hands should confine themselves to the lower fingering.

The image shows six staves of piano sheet music. The top two staves begin with a treble clef, followed by a bass clef. The first staff has fingerings 1-5, 2-1, 5-4, 2-1, 5. The second staff starts with 'dim.'. The third staff begins with a bass clef and has fingerings 5-4, 2-1, 5-4, 2-1, 5. The fourth staff begins with a treble clef and has fingerings 5-4, 2-1, 5-4, 2-1, 5. The fifth staff begins with a bass clef and has fingerings 5-1, 4-2, 3-1, 4-2, 3-1. The sixth staff begins with a treble clef and has fingerings 5-1, 4-2, 3-1, 4-2, 3-1. The music includes dynamics like 'cres.', 'simili.', 'dim.', and 'ff'. Fingerings are indicated below each note or group of notes.

Molto Allegro $\text{d} = 120$. ($\text{d} = 88$ to 100.)



(A) This study is of great usefulness for flexibility of the left hand, which should be practiced considerably alone before the right hand is introduced. When able to play this exercise correctly with one mode of fingering, it is advantageous to practice it also with the other modes of fingering. It will be highly beneficial to the pupil, from musical as well as from technical considerations, to transpose this study, say to G flat major; whether it would be exacting too much, or exceed the capacity of the pupil, must be left to the judgment of the teacher. Having thoroughly mastered the study, take up the ossia. It requires, of course, the same careful practice as that bestowed upon the left hand, and should not be played in conjunction with the left hand until its difficulties have been equally mastered.

Sheet music for piano, treble clef, bass clef, key signature of one sharp. The right hand part shows fingerings: 2 1 2 3 2 4 1 2 1 5, 2 5, 2 5, 3 1, 2 3 4 3 2 1 2 3, 2 1, 2 3 1 2 3 1 2, 4 2 3 4 2 3, 4 2 3 4 2 3. The left hand part shows fingerings: 4 1 4 3 1 4 3 1 4 3 1 4, 2 2 5 simili., 2, 1 4 2 1 2 4, 5 2 3 1, 2 3 4 3 2 1 3 2, 3 4 3 2 1 3 2.

Sheet music for piano, treble clef, bass clef, key signature of one sharp. The right hand part shows fingerings: simili., 3 2 3, 2 4 2 1 2 3, 5 4, 8, 2 4 2 1 3 1 2 4 2 1 5 1. The left hand part shows fingerings: 2 1 2 3 2 3, 2 4 3, 5 1 2 4 2 4, 3 1 2 4 4 5 3 5 3 5.

Sheet music for piano, treble clef, bass clef, key signature of one sharp. The right hand part shows fingerings: 2 1 2 3 2 1 5, 3 5, 2 1 3 1 3 5 3 4 2, 2 5, 4, 2 1 3 1 3 4 1 3, 1 3 2 4 5 simili. The left hand part shows fingerings: 1 2 1 2 3 2 4 5, 1 4 2 1 2 4, 5 2 2 3 2 4 5, 1 3 2 4 5 3 6.

Sheet music for piano, treble clef, bass clef, key signature of one sharp. The right hand part shows fingerings: 2 3 1 1 2 1 5, 2 1 6, 2 1 5, 2 1 3 1, 5 2 1, 7. The left hand part shows fingerings: 4 1 4 3 1 4 3 1 4 3 1, 2 1 3 2 1 3 2 1 3, 2 1 3 2 1 3 2 1 2, 4 2 5 4 2 5 4 2 4, 1 3 2 1 2 3, 3 2 1 2 3 4.

COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

Translation by H. Hartmann.

Words by Mrs. N. K. Elliott.

Music by Charles Kunkel.

Moderato. ♩ = 112.



3. Komm heim, mein Lieb', komm doch zu - rück, Nimmer solst du hin - fort geh'n; Denn
 2. Der Mond, der fern im Wes - ten steigt, Hüllt sein Haupt in Gram - es Flor; Des
 1. Vom Her - de loht die Flam - me heut' In die Nacht mit warm - em Schein Und



1. The fire burns on the hearth to - night, With a warm and glow - ing cheer, To
 2. The moon that lights the west - ern sky, Dips so low her head in grief, The
 3. Come home, sweetheart, come home to - me, You should not re - main a - way, For



3. ach, nur du be - dingst mein Glück Seit ich dich zu - erst ge - sehn,
 2. Vög - leins sü - sse Wei - se schweigt Und mein Herz zieht nichts em - por,
 1. manch - er sich des An - blicks freut, A - ber mir schafft's Schmerz und Pein,



1. oth - ers 'tis a pleas - ant sight, But to me the home is drear.
 2. birds no lon - ger lin - - ger nigh, Nothing brings my heart re - - lief.
 3. aye my life's bound up in thee, Since my hand in thine I laid.



1403 - 3

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Seit - dem ich dich ge - sehn.
Mein Herz zieht nichts em - por.
Mir schafft es Schmerz und Pein.

Mein Lieb' o zög' - re
Ein Schau - er durch mich
Die Ster - ne löschen

1. The home is cold and drear.
2. And nothing brings relief.
3. My hand in thine I laid.

The sun has hid his
A chill runs through my
Sweet heart do not de -

nicht;
schießt
aus,
Die Welt wird grau und alt
Mit mei - - nein Schmerz ver - - eint;
Die Sonn sank nie - der - wärts

Vom
Der
Sag,

1. face,
 2. veins,
 3. lay,
- The stars no lon - ger shine, Oh!
That makes me start with pain; Out
The world is grow - ing gray, With

Schat - - ten um das Licht,
Re - - gen drau - ssen giesst,
hat die Er - de nicht

Wird dun - - kel öd' und
Um nichts die Thrä - ne
Ein ein - - zig, ein - zig

1. tell me where up - - on
2. in the night it rains,
3. gloom that hides the day,

This Globe there is the
But all my bit - - ter
There is no light 'tis

3. kalt Seit mir's an Dir ge - bricht. Komm
 2. fliesst, Ich hab' um sonst ge - weint: Komm
 1. Herz, Das lie bend zu mir spricht: Komm

1. heart That ech - oes warm to mine. Come
 2. tears Flow on in vain in vain. Come
 3. drear Since you have gone a way. Come

1. heim, mein Lieb, komm heim, komm heim! Komm
 2. heim, mein Lieb, komm heim, komm heim! Komm
 3. heim, mein Lieb, komm heim, komm heim! Komm

heim, mein Lieb', komm heim, komm heim!
 home, sweet heart, come home rit. pray
 home, sweet heart, come home rit. pray a tempo.

Ped. * Ped. * rit. 5 34
 Ped. * Ped. * rit. 5 34
 1408 - 8 Ped. *

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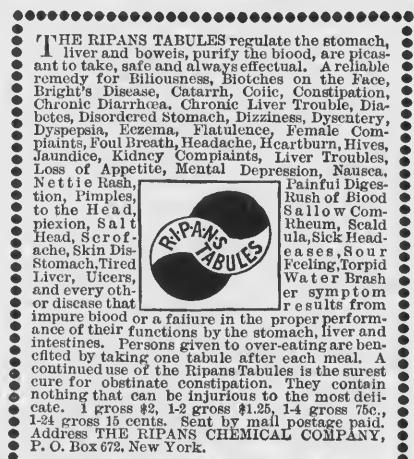
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The value of Mascagni's copyrights can be estimated when we note that a syndicate with a capital of \$100,000 has been formed to acquire the English performing rights.

Paderawski is the freshest in the minds of Americans, and D'Albert's return will bring him once more to the front. D'Albert is said to be in splendid trim and has the direct approbation of Von Bülow and Rubinstein who take him within their circle.

The Bureau of Music has issued letters of invitation to all the important choral societies in the large cities asking them to co-operate in forming the grand chorus of 2,000 voices, which will render standard oratorios at the ceremonies dedicatory of the Exposition buildings.

The health of Madame Clara Schumann continues in an unsatisfactory state. She is always haunted by the sound of music, and nothing her physicians can do succeeds in touching the evils. It is not surprising that the great artist has fallen into a state of melancholy and depression.

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Some one asked me about Patti's voice, writes Clara Louise Kellogg. She has a fine voice and, on the whole, she is the most remarkable singer I ever heard. Patti is essentially mechanical, and her success is due to her wonderful voice; but as an intelligent actress, a creator of parts, or even as an interesting personality she never could approach the peerless Christine Nilsson. I consider the latter the most intelligent and interesting artist on the operatic stage. Indeed, Nilsson has originality and magnetism, a combination irresistibly captivating to the refined and educated. Her singing was the embodiment of dramatic expression, and she never had to violate all the canons of lyrical art by introducing "Home, Sweet Home" in grand Italian opera to satisfy a high-priced audience. There are some outrages which true artists will never submit to, and they should be honored.



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The Chorus of the Church of the Messiah rendered on January 31st, portions of Mendelssohn's oratorio "St. Paul." The church was thronged to the doors, and under Mr. Kroeger's training, the performance was a very satisfactory one.

Tschaikowski's opera "Eugène Onégin" was announced to be performed for the first time in Germany, at the Hamburg Stadt-Theater.

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Eugene D'Albert has been secured by Mr. Ellis, of the Boston Symphony Orchestra, and will appear in a series of concerts and recitals, commencing March 15. The *Allgemeine Musik Zeitung*, of Berlin, said on January 12, after his playing of Beethoven's concerto, "D'Albert's position now as the greatest living pianist must be conceded. D'Albert's bride, Teresa Carrasco, will not come to America with him, her London engagements preventing.



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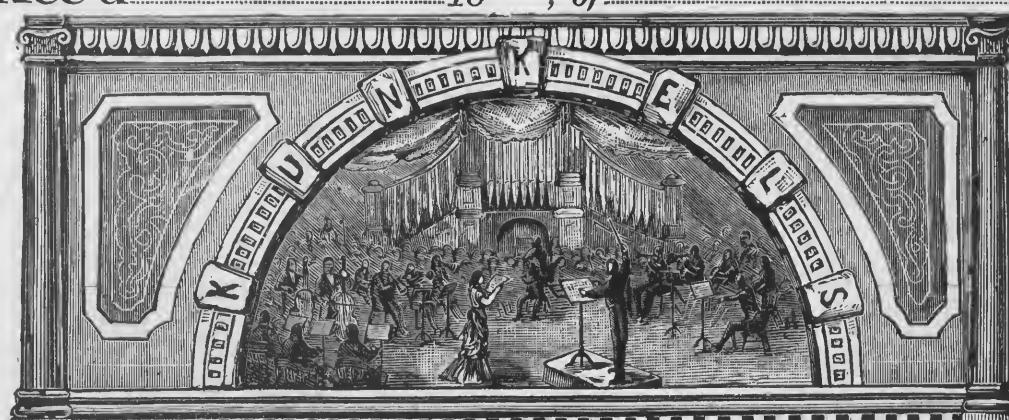
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